

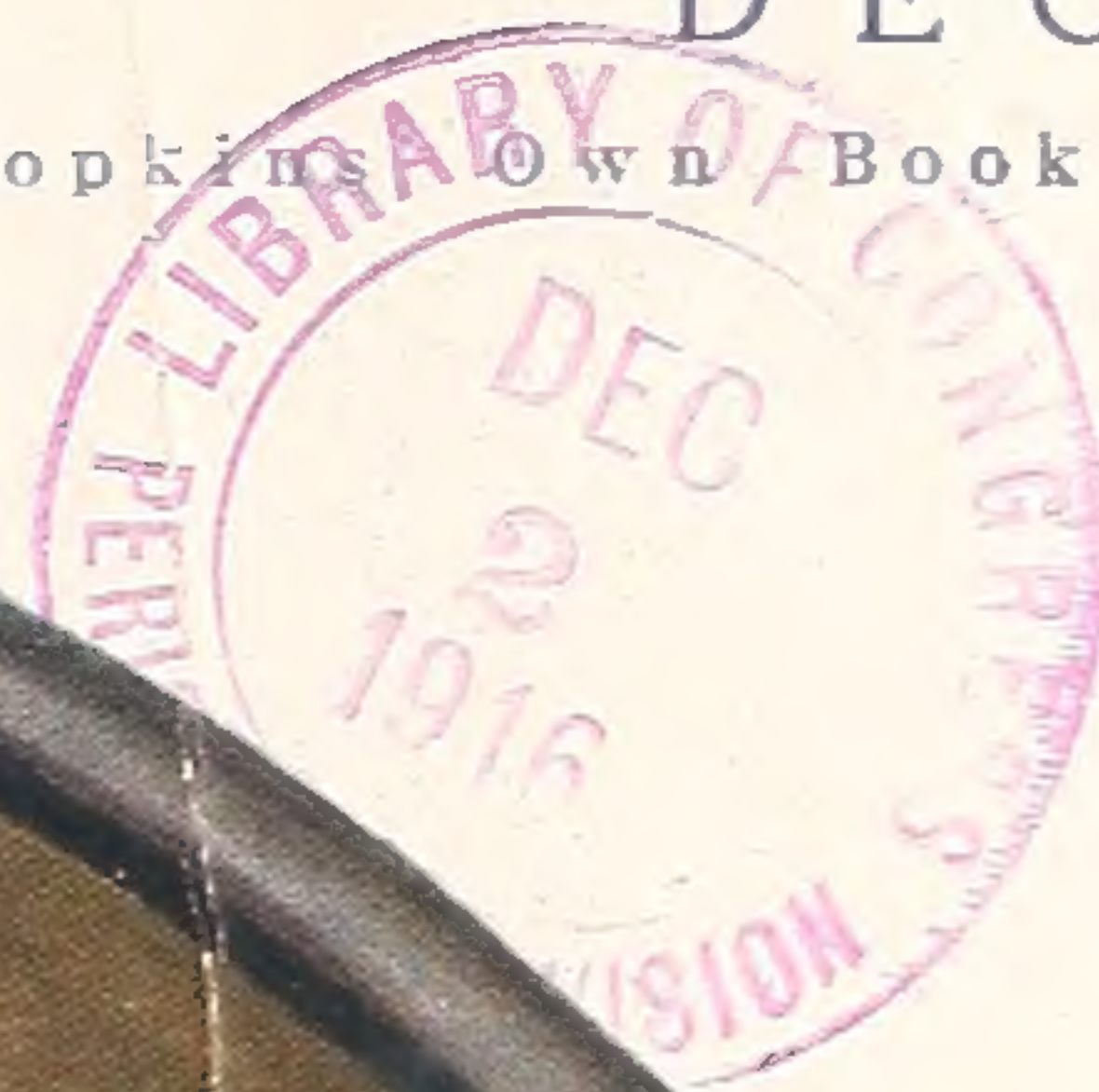
# FILM FUN

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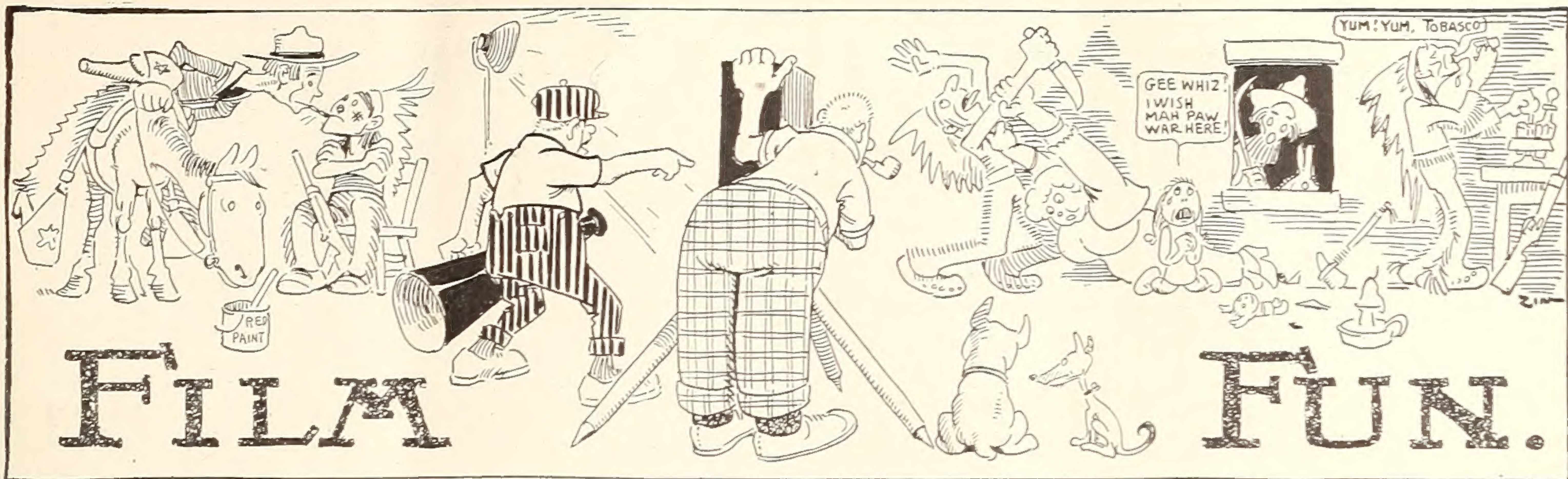
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## E D I T O R I A L S

### Vamps—and How to Be Them



LITTLE boys and girls, with sling-shots in the streets, do not molest the birds hopping peacefully about. Build bird houses in your backyards. Scatter crumbs for the brightly coated robin. For Theda Bara offers, as a guide for those wishing to learn the difficult art of vamping, the instructions, "Study the birds."

There is no doubt that Theda Bara outvamps any modern vampire on the screen. She tears seemingly devoted husbands from their wives and plucks fathers from the clinging arms of their children. One glance of her black eye is sufficient to start any man along the downward path. No man, however good, is proof against her wiles when once she has set her heart on winning him. A regular deep-dyed vampire is Theda—in the pictures. Other vampires may vamp and go, but Theda vamps on forever.

We have always wondered wherein lay Miss Bara's "differentness," and so, when she states as a positive fact that she learned acting from the birds, we are surprised. Had she said the venomous cobra of darkest Asia, feeding upon lizards and fatal to man, or the subtle and crafty fox, our sense of the Fitness of Things would perhaps have been better pleased. We would have agreed that was the proper thing for a vampire to do. But birds!

"The sparrows and the robin have taught me how to be graceful and lithe," Miss Bara says. "They have taught me how to be alert and to take advantage of the slightest mistake of others. The canary and the cardinal have taught me the beauty of effective costuming for a part.

From the eagle I have learned majesty and power and a certain degree of confidence. The hawk has taught me how to prey and how to be crafty, and then how to swoop down suddenly and seize my picture victim while he is still hesitating. The hawk has really been the most helpful to me in interpreting vampire roles."

It is too bad that her many admirers do not have the opportunity of accompanying her when she goes to study her feathered teachers. How interesting it must be to watch her with them, sitting on the grass, offering crumbs to make them friends with her! Though we are sure this last would not be necessary with the male birds. Male birds know a thing or two.

"There is another bird which gave me a great deal of inspiration," said Miss Bara. "That is the secretary bird in the Bronx zoo. The bird has a mincing manner, a certain suspicious air and a sedate carefulness that is positively human! One admires the strange creature which can keep its majestic composure under such circumstances. I try to keep my composure under all circumstances, and the secretary has taught me how to do so."

Miss Bara is to be complimented if she can keep her composure during some of her scenes. It is frequently more than the audience can do. Though we have never seen the secretary, we are constrained to believe that it is well named.

Theda Bara has just finished the part of Juliet in "Romeo and Juliet." "My success in this role," she says, "will be largely attributable to my having studied birds and bird habits since I was a child."

In what bird class would one place Juliet, I wonder. The owl—or perhaps the nightingale. At all events, an early bird.





© IRA H. HILL

LINDA A. GRIFFITH

## Early Struggles of Motion Picture Stars

When David W. Griffith, the Brilliant Director, Was Just Beginning to Shine

By LINDA A. GRIFFITH

This series of reminiscences, written by Linda A. Griffith, the wife of David Wark Griffith, who produced "The Birth of A Nation," is replete with the intimate secrets of the first days of many a star who now scintillates haughtily and brilliantly. Linda A. Griffith has seen the beginning of some of these screen stars. Some of them now boasting of princely salaries might prefer to forget that they began at \$3 a day. Mrs. Griffith writes frankly in this series of the days when \$25 a week was a consideration not to be ignored in the Griffith family. She will tell the readers of Film Fun in the coming numbers of the magazine many interesting incidents in the days of the "Old Biograph" as it is affectionately called by the screen people who began their climb in its studios.

**M**R. GRIFFITH balked at using his baptismal name of "David Wark" in connection with his work in moving pictures at the old Biograph Studio and insisted on continuing to be known as "Lawrence," the name he had taken when as a lad of nineteen he went on the stage. In

all confidence he looked forward to the day when as a famous playwright, accepted by the critics and public of the theatrical metropolis of America, he could at length, after the inevitable struggles of all who live to accomplish great things, stand in some shadowed doorway and watch the



multitude pour into a theater that bore above its entrance way, in electric lights, the name of his play. He was going to take no chance at having the greatness or value of his play in any way lessened by the knowledge among the public and critics that he had been, in the deep, dark past, just an ordinary "movie man." But the years rolled



by, and Mr. Griffith, lost in the working out of motion picture art, and monetary rewards becoming more and more substantial—the rent coming due every month (the landlord never letting you forget it)—found the "pictures" occupying all his time and thoughts; so no new plays were written, and those that already were written reposed quietly in his desk and only came to light when they received an occasional dusting.

So in the course of events, instead of the play that was to be, came "Intolerance"—the dramatic marvel of the day, but in a form of expressed thought different from a play—a wonderful photoplay which has received more praise and favorable criticism from the press of New York City than any other dramatic offering. Now, while I am telling of the acme of moving picture achievement up to the year 1916, I am going to drop back in my story to the year 1896, to the first public exhibition of moving pictures in America. First, just a few words to point the contrast between the places of exhibition and the methods of presentment. On September 12th, 1916, at the Liberty Theater, New York City, was first shown "Intolerance." Men and women in evening gowns filled the lobby of the theater; taxis and limousines in constant procession unloaded their quota of first-nighters at the entrance. Inside, the walls were completely covered with exquisite tapestries of Babylonian design. From hidden sources came delicate incense, to lure one back to the long ago. To appeal to our third sense, as the story unfolded on the screen before the eyes, came strains of exquisite music from the Metropolitan Opera House orchestra.

New York's Broadway of 1896 was an unknown quantity to me. I was a small child then, who used to lie awake oftentimes at night, listening to the wind as it blew through the eucalyptus trees that almost brushed the window of my little attic room in the San Francisco home that has lived, since the fire of 1906, only in my memory. Through the sighing and sighing of my beloved eucalyptus trees, I could hear, at a certain hour every night, 'way from south San Francisco, the whistling and snorting of a train that my father had told me went thousands and thousands of miles to New York City.



But it wasn't until the disaster of 1906, as a refugee out of the San Francisco fire, that I reached New York City. Therefore, I cannot describe in all truth to you the little store that stood in 1896 where the St. James Building now stands, on Twenty-seventh Street and Broadway; but

I can tell you about it, for it was in that little store that the first public exhibition of moving pictures in America was given as they are shown to-day—that is, thrown onto a screen by means of a projecting machine. This projecting machine, called the "Adoloscope," was the first ever used in the practical demonstration of moving pictures.



Some years before, the Edison Kinetoscope, the first moving picture machine in America, had shown pictures in motion by means of a slot machine, the pictures being viewed through an eyepiece. The machine was operated by an electric battery, which sent through a stretch of film in an endless chain, fifty feet long. There were no reels of even a hundred feet of film in those days; winding and unwinding; the film merely passed through the machine and entered a receptacle placed there into which to fall.

To go back to the first program of pictures given in America, the entertainment which was held in the little store on New York's Broadway of twenty years ago consisted of three pictures, as follows: First, "Scene from a Bull Fight"; second, "A Bicycle Parade on Fifth Avenue"; third, "A Man Sawing Wood." These pictures were of an average length of fifty feet of film, and each consumed three or four minutes in the running. The audience was astounded, though the pictures were barely more than a series of splutters and the figures could hardly be seen. Looking through a Biograph catalogue of 1902, it is impossible to realize even in a small part the marvelous strides that have been made in the moving picture industry.

It will readily be seen that any suggestion of the dramatic moving picture of to-day had not then been conceived. There were, however, short "snaps" taken of some famous vaudeville people, such as Anna Held and Little Egypt. Charles Ross and Mabel Fenton, beloved in the memories of those who recall old Weber and Field days, were photographed for twenty-seven feet in their thrilling sketch taken from Dickens's novel, "Oliver Twist." There were also short pictures of notable personages: "King Edward VII. of England, Emperor William of Germany, and President McKinley's funeral." To complete the catalogue were pictures of railroads, the Empire State Express tearing down the tracks being a favorite; also scenic, marine, machinery and exposition pictures.

The very first actors engaged in moving picture work were chorus people. They only took part in the studio movies in the city. Being engaged in the theaters at night, they were unable to go distances in the country when occasion demanded outdoor scenes. It was the day before the automobile was part and parcel of the moving picture concern. Sometimes the luxury of a horse and buggy was indulged in. On such occasions it was quite the proper caper for the officers of the company to take a little jaunt with the camera man into the near-by country and be "actors" for





the day. Even the president and the vice-president of the Biograph Company were not above doing their active part in this pioneer work.

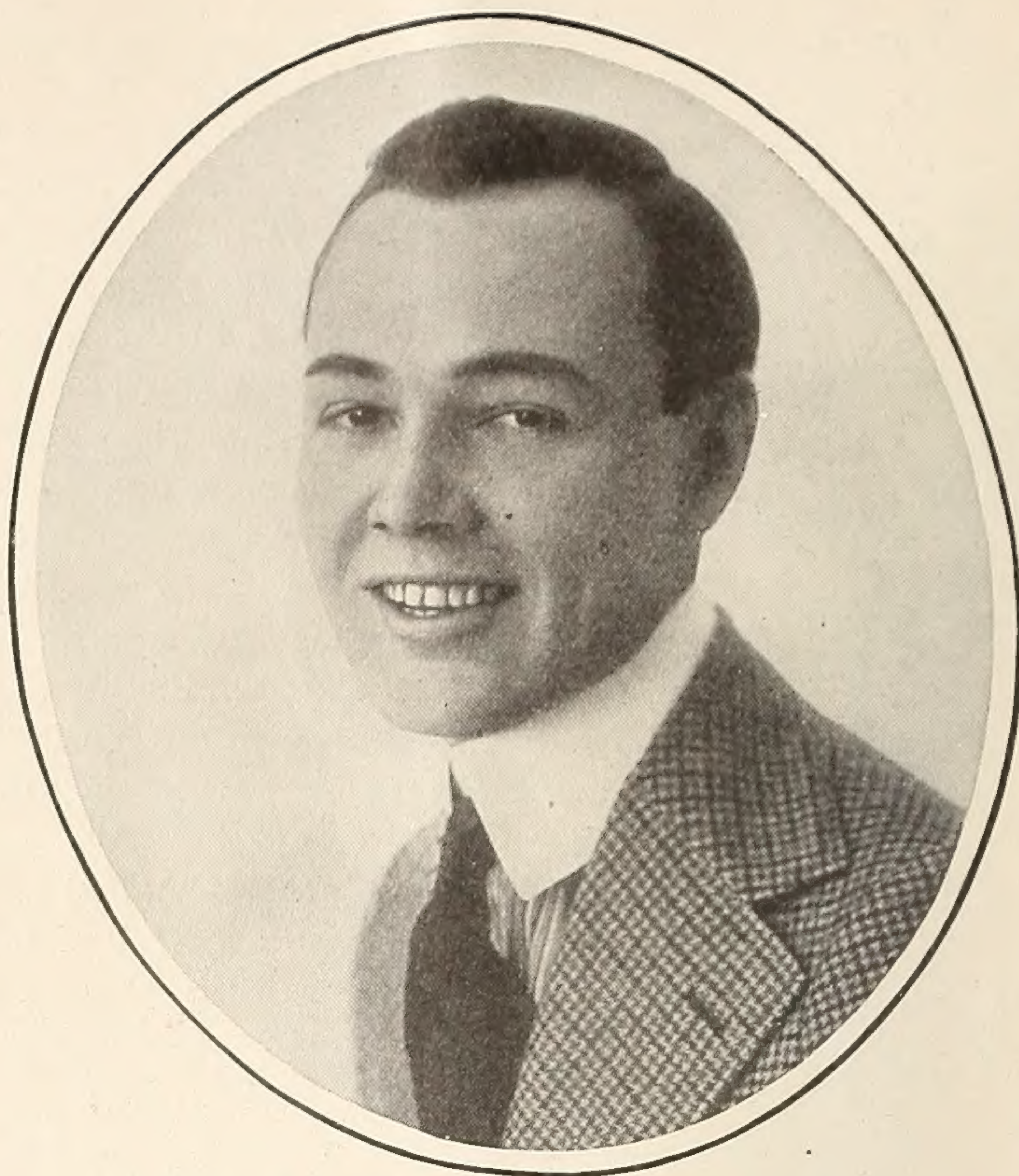
The first moving picture studios were located on the roofs of buildings. The Biograph was the first company to have an extensive stage. It was on the order of a turntable, and the work took place under a thin sun screen. The turntable was of bridge iron drawn by block and tackle. Work was possible only between the hours of 9 a. m. to 2:30 p. m., when the shadows of the iron work began to show. The camera was run by electricity, and on tracks, so it could move as the position of the sun changed.

The first artificial lights ever used were at Coney Island, when the Jeffries and Sharkey fight was taken in cinema in November, 1891. To get this fight, a battery of six hundred arc lamps was placed in the space above the ring. The heat nearly baked the fighters and seconds. The fight ran full twenty-five rounds. Four cameras were gunned on the fighters, and as one gave out, others were ready to start. The fourth was held in reserve in case of a breakdown.

Moving picture cameras, in those days, were bulky affairs, when we consider that each box held 1,200 feet of film in comparison with the present average of 400 feet, and that the old-style film was seven times the area of that now used. In this picture, by the old, slow method, each fighter was photographed 188,000 times, and the film was seven and a quarter miles long. The same picture, if taken to-day, would hardly stretch a mile, because of the far greater speed of the present-day camera.

Only twenty years ago the public marveled at "A Man Sawing Wood." We now marvel at "Intolerance." As far as the spectacular is concerned, I, for one, do not think "Intolerance" will ever be surpassed; but the public accepts calmly, is easily bored, and always seeks surprises. So, twenty years from now, those of us who are fortunate or unfortunate enough to still be on terra firma will not wonder at the present-day marvels.

As I spoke above of Thomas H. Ince, who has given us, besides "Civilization," so many splendid five-reelers on the Triangle program, an incident of early days comes to my mind. I know he will not object to my telling it. As we were all "broke" at one time or another, so the now famous Thomas H. Ince had his "hard-up" experiences. In old Biograph days he also approached the portals of the famous old studio and wanted work. We were putting on one of the first battle pictures that Mr. Griffith produced. For the Kentucky meadows where the fighting took place, we substituted the grassy slopes of Fort Lee, across the Hudson. There were grassy slopes in Fort Lee in those days, and "nary" a moving picture studio had been erected. Well, "Tommy" Ince met Frank Powell, who was at that time Mr. Griffith's assistant, and told the latter he'd like to work if there was anything for him to do. Mr. Powell told Ince, if he cared to come round on the next day, Mr. Griffith would use him in some of the battle scenes and would give him ten dollars for the day. To which Mr. Ince replied, "Glory be!" (or words to that effect). "I'd be glad to get five!"



TRIANGLE-FINE ARTS

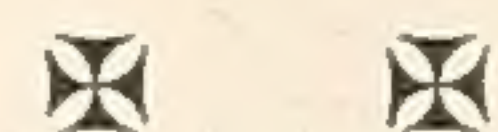
### Charles Ray

"SMILE, and the world smiles with you," may be trite, but it's mighty true, too—particularly when it's the sort of sunny, good-natured smile Charles Ray has.

Perhaps that is what accounts for the great popularity of this juvenile star of the Triangle films. He may be young, but he has been amazingly successful in worming his way into the hearts of film fans everywhere. The children are his especial friends, probably because of that boyish charm that he has.

A good boy—in the pictures—is Charlie Ray. When there's a minister's son or a favorite child to be played, he is always it. That is as it should be, but—though he doesn't want this generally known yet—his ambition is to play a regular, deep-dyed villain, just once. "One gets tired of being so everlastingly good, you know," says he.

Between camera flickers Charlie lives the life of a country gentleman in southern California. He declares there's no place like it. "It's lonesome on Broadway," is his verdict—there you see how much chance he has of ever being a villain.



### No, Indeed!

*Star* (angrily)—I wish I had married a woman of common sense.

*Wife* (sweetly)—But no woman of common sense would have married you, dear.



### Very Exclusive

*Screenly*—The new star told me her family was one of the first to come across.

*Actor*—They average up. Their landlord told me yesterday they are the last to come across now.





TRIANGLE-INCE

Bessie Barriscale is right at home directing the noonday lunch at a location meal. She insists that Director Charles Miller is a poor carver.

### You Cannot Fool Them

Usually it's the easiest thing in the world to collect a crowd, but J. P. McGowan, out in the Yosemite Valley directing the filming of "A Lass of the Lumberlands," says it's mighty hard to do it out there.

The script called for a mob scene, and McGowan went out to round up some mobbish natives of the valley. He succeeded in getting hold of eleven men and was about to herd them to camp, when an old man came along and mixed everything all up.

"You picter fellers tryin' to make fools of us," he remarked. "The other day I seen a man hire a crowd offen the sidewalk. Dressed 'em up outlandish an' chased 'em two blocks down Main Street, an' the p'leece come a-runnin' an' 'rested the whole blame bunch. They's forest rangers an' dep'ty sheriffs around these parts, an' you can't work no sich gag on us."



### And the Cow Struck

Leo White claims that he was a farmer once. He farmed for almost a day.

"I got along fine until milking time," he says. "But old Bossy and I could not seem to strike a sympathetic plan. She



FAMOUS PLAYERS

Helen Lindroth in a character study as "Miss McGrim," in "The Daughter of MacGregor."

didn't care what she struck. When I limped back to the house with an empty pail, the farmer started an investigation.

"'Didn't she give down nuthin'?' he inquired.

"'She give two pints and a kick,' I explained, and the farmer and I parted company for good."



### Every Little Helps

*Camera man*—Is Screenly happy since he was married?

*Property man*—My, yes! He says it is fine to have someone thread the needle when he wants to sew on a button.



### Next!

*Screen actor*—That new director's a mean cuss.

*Camera man*—Mean! He'd go for a shave and stay for a hair cut just to keep the others waiting.



### A Steak for an Eye

*Manicure*—The Screendoms live in our apartment house. They are dreadfully devoted.

*Patron*—What makes you think so?

*Manicure*—Why, the other day they had a quarrel, and he gave her a black eye and went right out and got a sir-loin steak to put on it.



## Comedies of the Month



FAMOUS PLAYERS

### "SEVENTEEN."

William Baxter (Jack Pickford) meets the beloved Lola Pratt, a city visitor, while he is acting as a common carrier. Hence the exit under the boiler.



L-KO

### "ALICE IN SOCIETY."

Alice Howell, slavey in a tailor shop, saves the society man from the trap set by her boss, who attempts to blackmail and impersonate him.



FAMOUS PLAYERS

### "SEVENTEEN."

William hopes to draw the beloved Lola as his partner at the party given for her, but they lead him to a fat girl, who proves a lemon.



FAMOUS PLAYERS

### "MISS GEORGE WASHINGTON."

Marguerite Clark, as "Miss George Washington," tells regular whoppers. She is telling some at this mid-night chafing-dish spread.



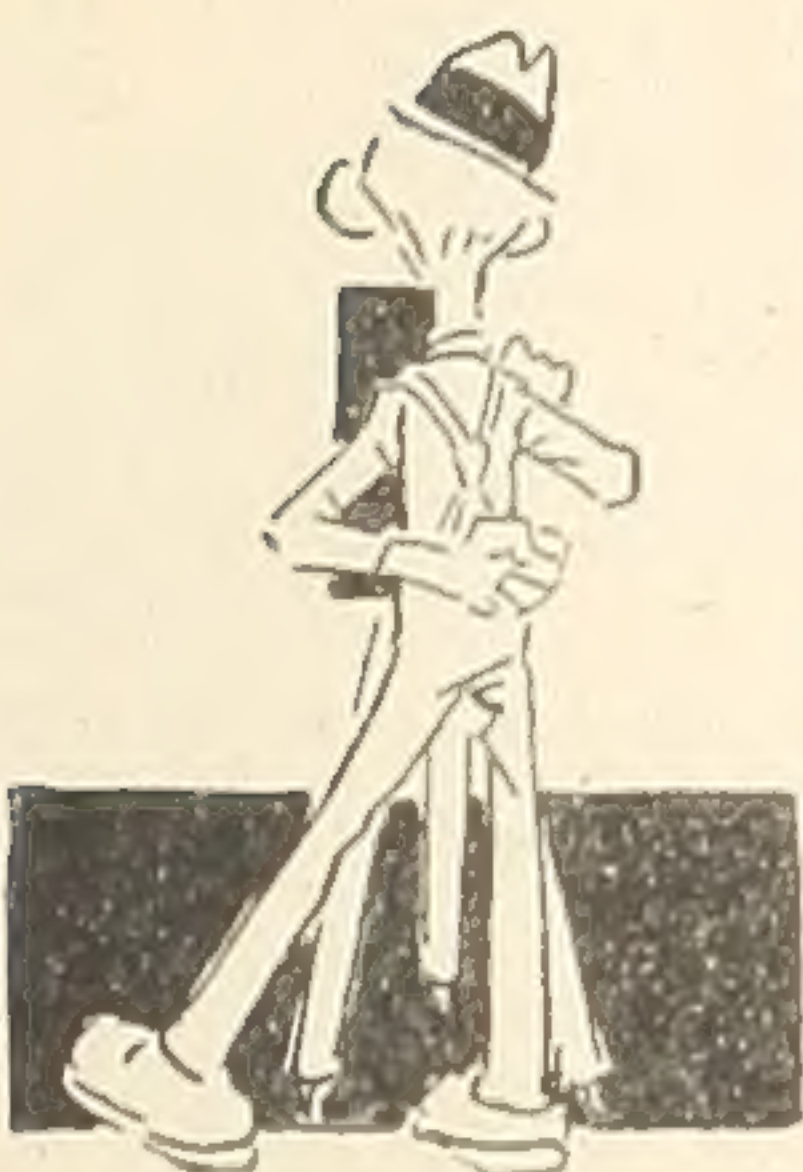
# Safety-pins for Soldiers

By ESTHER LINDNER



DONALD THOMPSON

Donald Thompson, the intrepid war photographer, takes a last whiff of smoke and dons his gas mask for the danger zone.



**D**ONALD THOMPSON'S experiences as war photographer of *Leslie's Weekly* in photographing a war are as thrilling as fighting in one. Mr. Thompson is right on the firing line, sleeps in the trenches with the soldiers, and when he goes on duty, he can never be sure of coming back.

"When the gas bombs are bursting all around the soldier," said Mr. Thompson, "of course, his first thought is of his gas mask and whether it is on securely. Sometimes it isn't, and a little whiff of the gas comes through. But the soldier is something of a fatalist. 'If my number is up to-day, it's up, that's all,' says he, 'and I will die. Nothing can change it.'"

"When it comes to a showdown between myself and my camera, my first thought is of myself every time. Some men tell pretty little stories about how they face danger to save their cameras. I've lost three cameras in the present war already—mighty expensive ones, too. One was shattered by a bullet right after I had set it up, and the other two—well, I just crawled out. With shells bursting all around me, I didn't hesitate one minute. I dropped down on all fours and got away. You see, I can always buy a new camera; but if I'd been killed, there would have been no one to bring back the pictures I had already taken.

"It's a curious thing, the effect of weather on the soldiers. It's really the sunshine that kills them. When the trenches are wet, and the men have slept knee-deep in mud for several nights, there isn't much fighting spirit left in them. But when the trenches are dry and a bright, clear day comes along, 'It's a sunny day,'

is the morning greeting. 'Lots of French and Germans going to be killed to-day.'

"It isn't all work, though. Some of the biggest poker games in the world take place in the trenches. I'll never forget one of those games. I had won eight hundred francs and was just about to rake in my winnings, when the shells started bursting all around us. A little while later, when things had quieted down a bit, we went back to finish our game, but all the chips had been blown to bits. I don't know who won that battle, but I do know that it cost me eight hundred francs."

But if the war owes Mr. Thompson eight hundred francs, he also has it to thank for giving him many thousands of good American dollars, for he has sold some of his valuable war pictures to the War College at Washington. He has also succeeded in getting hold of a periscope gun, a helmet from the Franco-Prussian War, and a whole trunkful of other curios of great value.

"It is an exciting life and a dangerous one," says Mr. Thompson, "but I am very anxious to return to the war zone, and I shall soon do so, slipping in by way of Russia. But I believe in preparedness, and when I go, I am going to take a large supply of safety pins. I advise anyone else who goes over to do the same thing. Why the safety pins? Didn't you know? The first thing they do to prisoners is to rip the buttons off their trousers and cut their suspenders. Then they can't run away—or, at least, they can't run very fast, for they have to keep their hands in their pockets to keep their trousers from falling down. Really, it's the funniest sight in the world—those big, hulking men, all hunched over with their hands in their pockets, trying to hold their trousers up. Can't you just see it?"



THOMPSON

"It's a sunny day," is the morning greeting. "Lots of French and Germans picked off to-day."



**WRAPS** for evening must be beautiful, to compensate for hiding the expensive beauty of the evening gowns beneath.



**THE** exclusive gown shops say they might as well go out of business, if the screen stars insist on designing their gowns and wraps.



BALBOA

PHOTOPLAYERS STUDIO

Here is Ruth Roland's new wrap. It is black, with body and half sleeves of solid spangles, trimmed with black silk net bound in satin ribbon. She put considerable thought on that wrap.



VITAGRAPH H. TARR PHOTO  
Lilian Walker in a wrap of her own designing. It is of heavy brocade, with a deep collar of gold lace, and bordered with mink, sent her by an admirer from Canada.

UNIVERSAL HARTSOOK PHOTO  
Ruth Stonehouse looks as demure as a girl can who has designed and overlooked every stitch in this smart coat of brown velvet, trimmed with fur for the cold winter days.

AMERICAN MUTUAL

Charlotte Burton is fond of white wraps; hence this one of white velvet, lined with shell-tinted satin and worn with white fox.





VITAGRAPH

Evidently Anita Stewart, of Vitagraph fame, does not feel the cold, as does Valentine across the way, or perhaps she only wants to show what a pretty neck she has. At any rate, she's keeping her hands warm in this flame-colored wrap of her own designing. "I love to fuss around with materials," says she. "I designed this wrap at the studio one day, while waiting to be called for a scene." Some people have all the luck—to be a motion picture star and design evening wraps as well! It's all very well to say that all one needs is some velvet and a bit of fur and some chiffon for lining, as Miss Stewart modestly declares; but how about knowing where to put puckers and puffs and things? And how on earth does she keep it on?

## Stunning Stars in Stunning Wraps



FAMOUS PLAYERS

"I'm quite wrapped up in my clothes," says Valentine Grant, of the Famous Players. In this velvet cloak that she designed, she proves it, from the hem of her gown to the tip of her nose. "Isn't it nice that winter is coming? I just love the feel of fur. Of course, one needn't wait until winter to wear fur, but it is so much more comfortable then, don't you think so?" But why bother about comfort, if one can look like Miss Grant in it? She doesn't spend all her spare time thinking of clothes, by any means. Every Sunday, in the plainest of plain gowns, she goes to Governor's Island, to delight the hearts of the military prisoners with motion pictures. Only once did she depart from this sober garb, and then it was because they wanted to see how a star looked really, truly "dressed up."



WILLIAM FOX

"Well," says Pretty Anna Luther, "I designed the coat myself, but I never, under any circumstances, was a shoe-maker!"





Hens shall have consideration for their sex. When they lay an egg, they shall have full credit for it.

## An Ideal Farm As Blanche Sweet Sees It

**B**LANCHE SWEET paused in her work of making a delectable lemon pie long enough to discuss farming topics for a time.

"Bessie Barriscale isn't the only screen lady who can boast a farm," she said, daintily rolling out the pie crust. "Why, I had all these new and up-to-date ideas for my farm in actual operation long ago. I see Miss Barriscale refuses to fuss with chickens. She is making a dreadful mistake, I think. Chickens are the most valuable things you can have on a farm. I have one white Leghorn hen that lays eggs that foot up about a dollar apiece. I don't get that much for them on the open market, of course; but they cost me about that to produce. I call her Catherine de Medici, because she is always laying for me; but her valet calls her Lucille, because he thinks she looks so sweet."

"How about the broiler busi-

ness?" we asked her. "Wouldn't that pay out here?"

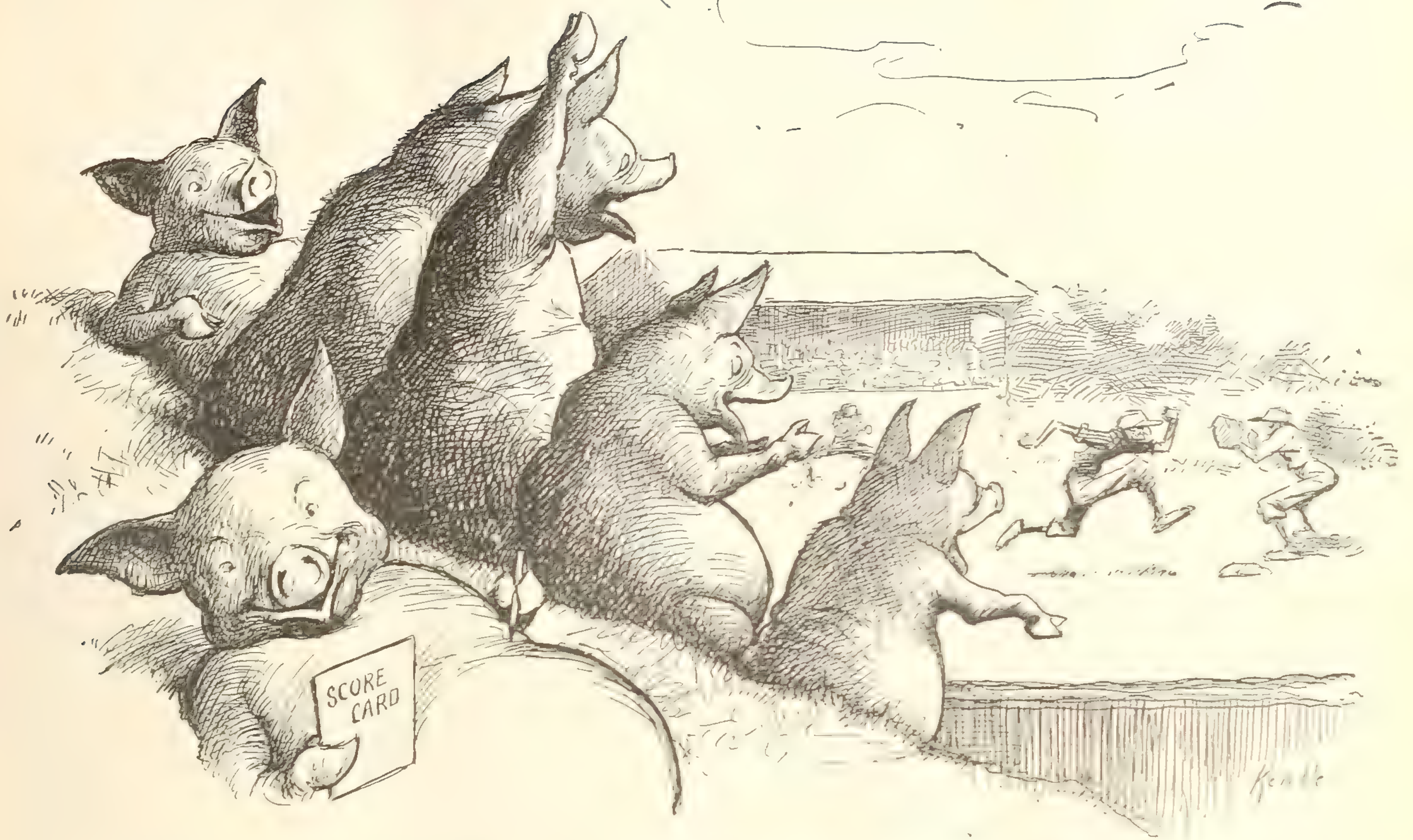
Miss Sweet dropped her pie dough with a splash—which isn't at all good for pie dough, according to the cook books.



Blanche Sweet let the pies wait while she described her farm.

"Eat one of my darling chickens?" she shrieked. "No such thing! I know every one of them by name. I wouldn't sell one of them to be eaten for the world. I don't expect to make much money from my chickens, you see—I only raise them for recreation, as it were. My main dependence for riches will be in the lovely blooded pigs I raise. You can see for yourself that pigs should be kept happy and contented and well entertained, in order to be plump and marketable. You would never dream how intelligent pigs are until you try raising them. Pigs are not at all the coarse, unfeeling creatures they are represented to be."





"Pigs are not the coarse, unfeeling creatures they are represented to be. My porkers shall enjoy a ball game occasionally."

"But rehearsing pictures does not give you much time to look after your farming responsibilities, does it?" we asked her.

"Well," she said, testing the oven by holding her hand in it a moment with a discerning air, "just now, of course, it does keep me busy at the studio, earning money enough to run that pesky farm; but just you wait until next year, when our strawberries and young onions are ready for the market. Then you'll hear some financial news from the Blanche Sweet farm."

"But isn't it awfully hard work to keep the farm in shape when you're away from it?" we marveled.

"Oh, I'm not often very far away, so I can usually manage to keep an eye on it. You know, it isn't very often that we have to leave California for settings. Once, though, I did have to leave my darling pigs and chickens for three whole weeks, and it nearly broke my heart.

"It was while we were filming 'Unprotected,' and it was impossible to find a turpentine camp for a great many scenes in which I was to be shown as a convict hired out to work among negro prisoners.

"That sort of thing is done only in the Southern and Southeastern States. The director received permission to use one of the camps of this type in the Carolinas, but only on condition that we go there secretly and take along no unnecessary people. So we left one night and were gone three weeks, reappearing as mysteriously as we had gone.

"It was fun, for while we were at the camp, we lived at a big plantation near by. But I did miss my farm, and it was the happiest day of my life when I got back to it and my Cathy de Medici hen and my porky pigs. Tell you what—stay to lunch and try my lemon pie. Won't you?"

We would. We did. The pie was great.



### Not Entirely Alone

In doing a scene for "The Battle Cry of War," little Bobby Connelly had to be an orphan. Bobby could have stood that; but he's a jolly, happy-go-lucky little chap, and the world looks like a mighty nice place to him. So that, when he was told to be unhappy and grief-stricken, he looked out at the sunshine, and he couldn't get the right mood. He just couldn't be sorrowful.

"Cry, Bobby," urged the director. "Papa and mamma have been killed. You are alone in the world. Can't you cry?"

"Nope," said Bobby truthfully. "Don't feel like it."

"See, Bobby," said the director; "I'll show you. I can cry. Why? Because I'm all alone in the world."

"Oh, no, you ain't," answered Bobby, with a triumphant shake of the head. "You've got a wife and two kids."

The director gave up.





SIGNET FILM

Rita Jolivet was one of the Pierrot figures in "The Masque of Life," in which Pete the Monk is extensively featured. Pete is timid and clings to her hand while he is interviewed.

### Pete Montibello

ANYONE who has seen Pete in "The Masque of Life" ought to be mighty glad to have evolved from him—indeed, had he watched some of the stunts Pete can do, he would be inclined to regret that he has evolved so far.

Pete is an actor and an acrobat. The scene in which he steals a live baby and climbs with it in his arms up the side of a high chimney is an out-and-out thriller. And later, when at this dizzy height an attempt is made to take the child from him, he fights for his prize in so realistic and terrible a manner that we are almost glad to see him pushed headlong down the chimney and the baby lowered to safety.

Pete, if you please, quite approves of himself on the

screen. He goes to every performance of the picture and sits with rapt attention watching his villainous deeds. He isn't even ashamed of them!

"Kno rb lon mik qu prm," he remarks frequently—"It's quite a good picture, don't you think so?"

We admitted that we did think so.

"Kme lem ab da rem nle qmo koko dlo nur," continued Pete excitedly.

"Hold on there—take your time," we returned. "We must confess that we're not much on monkey talk. Go more slowly—perhaps we can get it then."

"He says he's just come from having his picture taken and doesn't he look nice in his military jacket?" translated Pete's publicity man.

"He does," we admitted. "But look here, Pete, we've come here to interview you, and interview you we must. So please talk nicely and tell us what we want to know."

"Gnu"—"Shoot," said Pete amiably.

We began by asking him how he liked America.

"Not so well as Italy," he said (we're going to give up trying to spell what he really did say and translate it as we go along). "You know, this picture was filmed in Italy. I love Italy—it's so warm and sunny and beautiful. I hated to come to America, but when my press agent said he thought I ought to come over with the film, of course I did. America is a very cold, unfriendly place. Monkeys here do not seem to make friends very quickly. Why, in Italy I have friends among the nobility. Many of them live in the Royal Zoo.

"But surely there are plenty of high-class monkeys in America. Have you looked?" we asked.

"Yes, I've looked," answered Pete. "Now that I think of it, I must admit that your Central Park monkeys are not so bad. They have some breeding, and I call on several of them. But, oh! the Bronx ones! Such a common, screaming lot! I have been there once, and never again!

"What's that? Was I frightened when I climbed up the chimney? No, indeed! That was fun. I love those thrillers. But wasn't that girl brave to come up after me? She's a wonder, that girl, and she hasn't a swelled head, like so many of your American screen artists. That's because we don't feature them or advertise them all over the place, the way you do in America. Here you pay 'em five thousand dollars a week, when they're worth about twenty-five. They earn every cent they get over there.

"But I do love the ladies, and I'm in favor of giving them the vote if they want it. I don't know why they should want it—it seems to me that American women are pretty well treated as it is—but, anyway, I think they ought to have it."

"Thank you," we answered. "We do, too."

But plainspoken as he was about his opinions, the female of the species had nothing on Pete when it came to telling his age.

"Well, I'm sorry, but I've got to go in now," he said, as soon as the subject was breached. "My part comes on in a minute, and I always watch it. I'll send you my picture, though, if you'll promise to use it."

"We will," we answered. Here it is.



## Colonel Heeza Liar Gets Married and His Wife Goes Out on Strike



Colonel Heeza Liar goes out on strike.



His wife is deeply interested in the strike.



She arranges for a personal home strike.



Two strikes and out for Heeza Liar.



# The Mystery of the Kitchen

## Who Is the Man?



Once in a while Jackie Saunders takes an hour or two on a Saturday morning to bake cookies. She seems to have an assistant chef.



It is a rule in this house that callers must not put their feet on the kitchen table, even if it is a relative reading a script.

**A**LL Jackie Saunders will say is that he is a "member of the family." You can arrange that information to suit yourselves and call him anything you like, but he seems to be very much at home in Jackie Saunders's kitchen.

He hasn't even given her time to bake the cookies she is making in the kitchen. He wants a bit of the dough, all sweet and spicy and flavored with regular ginger. Miss Saunders does not belong to the cake-and-salad class of cooks. She cooks real food—regular stuff you can eat—just like mother used to make when you hung around the kitchen on Saturdays and wondered if there would be anything left that would make it worth your while to stick around to "scrape the bowl."

Judging from a casual glance at the picture, the gentleman has something to



It is evident that the cookies are going to be good. Jackie appears to be confident of the results.

do with studios, for the article he is reading looks a good deal like a script. Perhaps he is a scenario editor; but even so, he really ought not to use the cook table for a footrest. You can tell from the determined look on Miss Saunders's face and the fearless manner in which she wields woman's favorite implement of warfare that there is going to be a hasty shift of position in a minute.

We who have eaten Jackie Saunders's cookies know they are going to be good. When Miss Saunders has taken the last batch from the oven, she will pause to admire the heap of crisp, brown, sugary circles, each with a plump raisin in the center. Then she will pass them around with glasses of creamy, foaming, ice-cold milk.

It's a grand place, that Saunders kitchen.





TRIANGLE-FINE ARTS

Steve Coburn (Elmer Clifton) is still young enough to enjoy wheedling his mother (Josephine Crowell) for cookies in "The Old Folks at Home," the film play written by Rupert Hughes for Sir Herbert Beerbohm Tree. Steve, under the spell of an adventuress, commits a murder; but his mother's appeal to the jury acquits him.



TRIANGLE-FINE ARTS

Marjorie (Mildred Harris) is Steve's playmate, and he cannot resist the temptation to tease her by hiding her stockings when she wades.



TRIANGLE-FINE ARTS

Marjorie loves wading, but she loves Steve more. She is still waiting to take him back when he returns to the farm from the city.





1. Prudence finishes school, to the great relief of her teachers. Her friends are glad to see her and thoughtfully present her with an ugly dog, Panthus



5. Meeks gets an overdose of punch and cannot serve dinner. Prudence decides to be a butler.



6. The temptation to drop a little hot soup on the guest proves her undoing.



2. When Prudence arrives at home, her aunt orders Meeks, the butler, to remove Panthus to the kitchen.



3. While uncle steals a shoeless nap, the butler entertains Prudence by relating thrilling stories of his alleged pirate days.



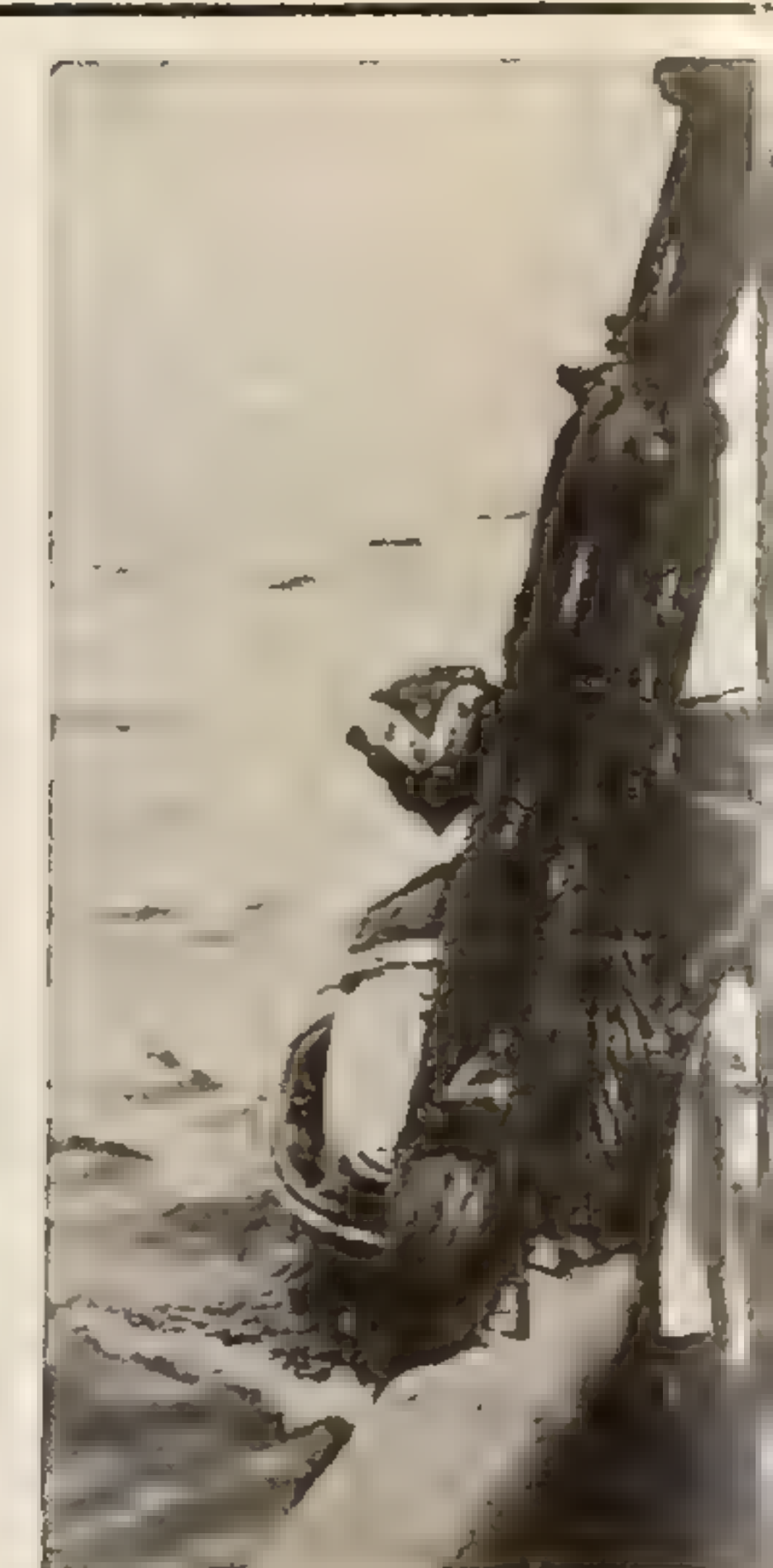
7. She picks up Panthus and retires to the back stairway, vowing to run away and be a pirate.



4. Auntie has social ambitions and invites John Astorbilt to her house party to meet Prudence.



8. She tells her playmate that the "stuck-up things" all went for a sail in the house boat and would not invite her to go with them."



15. The millionaire lowers the black flag.

## A Charming

"TO ALL the business mance and yo hearts a mad a

Otherwise houser-Pathe G Hulette, the pic turous romance infused into thi to the inner shr past the fancies

The story in her snobbish ho in being huma to her lonely li tunity to recrui upon her. Wi aire, who prove

We recom makes all its in





...ges her to rent a boat and crew, with her sum-  
allowance, and set sail as Prudence the Pirate.  
She likes the plan.

## Prudence the Pirate"

### Play Filled with the Spirit of Youth

who sometimes feel in the midst of the serious  
the world a wistful longing for adventure, ro-  
—who have buried deep in their grown-up  
ition to be pirates—this picture is dedicated."

"Prudence the Pirate," written by Agnes Johnson and produced by Than-  
Rooster. The author and the director, William Parke, and Gladys  
nt little pirate, have succeeded in developing the hidden spring of adven-  
that lies as firmly intrenched in the hearts of girls as in boys. They have  
vaint little story the evanescent youth and the wistful charm that appeal  
e of dreams that lie hidden in the hearts of those who have never grown  
youth.

of a little rich girl who, in spite of the repressed and chilly atmosphere of  
e, refuses to allow her enthusiams to be chilled out of her and who persists

She loves everybody and craves romance and adventure as an antidote  
n the wealthy home of her uncle and aunt. Fate thrusts at her an oppor-  
pirate boat and a pirate crew, and adventures funny and tragic fall fast  
her crew she imprisons her snobbish aunt and a ladylike young million-  
o be considerable of a man, after all.

nd this picture to you. It is brimming with that quality of humor that  
ossible situations as probable as once seemed our youthful dreams.



10. At last Prudence the  
Pirate treads the deck of  
her own boat,  
"The Bucket of Blood."



11. She orders her crew to kidnap Meeks,  
the butler, and oversees the job  
herself.



12. Under her directions the pirates overhaul the  
houseboat and kidnap her aunt and John  
Astorbilt, the young millionaire.



...res everybody, while the boat burns, and Prudence  
ar flag and agrees to unconditionally surrender.



14. Auntie smells smoke.  
She forgets her curl papers  
and yells for help.



13. The rough life cracks Astorbilt's  
effeminate veneer, and he emerges  
a real man.



# Filmville Portraits

## The Aviator

By WALTER S. BALL



TRIANGLE-KEYSTONE

Sometimes the girl herself is an aviatrix, and the romance begins in the air.

FILMVILLE'S Aviator is a former Chauffeur who learned to make love so adequately that he was fitted for Higher Things. His Professional Duties are to cheer the Heroine by proving that the Day's Plot has not come to a Premature End just because she missed the Boat and to expose the Villain as a scrubby example of the Earthworm Family. For a uniform he wears a Jaunty Air of Cool Confidence, which entitles him to rank as a Debonairman.

When he finds a previous Hero on the job, the Aviator is privileged to eliminate him on sight, so long as Conventional Devices are not employed. His favorite method of weaning the Heroine's admiration from Undesirable suitors is to fall several thousand feet after a Collision in the Air, and then have vitality enough left to undergo a Marriage Ceremony with only a Bandage over one eye and a Slight Limp to recall the Episode.

When not otherwise engaged, he scuds over the Ocean, looking for Shipwreck Victims or Exhausted Swimmers, whom he rescues like a Circus Cowboy picking up a Handkerchief. Either of these Tricks indicates that he did not

Learn Aviating from a Correspondence School.

The Aviator's Job is more complicated now than it was when Filmville was the first American Community to pass a vote of thanks to the Wright Brothers. In the early days all he had to do while aboard Terra Firma was to pat his Machine affectionately on the Aileron and register Chest Expansion, while as an Aerial Performer he was content to resemble a Flyspeck in the Atmosphere.

Nowadays he must be able with equal neatness to angle the Heroine from the Tonneau of the Villain's Light Six or carry the General's Daughter to safety through a cordon of the Enemy's Armored Airships. He surpasses many other Aviators in caution, however, in that he never Loops the Loop merely to illustrate his exuberance. Filmville does not encourage him to callous his courage, unless there are Practical Results in view.

In Time of Peace the Aviator patrols the beach, looking for Stray Symptoms of Romance. When he sees the Heroine fox trotting petulantly toward him, he retires behind a Sand Dune, so that she may feel free to gesticulate her troubles without embarrassment. Thereupon he emerges and offers to be the oh-kind-sir who will mitigate the Asperity of her Emotions.

The Steamer in the Offing, it appears, was to have carried her on her Honeymoon; but the Gentleman in the Case forgot the usual Ceremony and sailed away accompanied only by her Pet Jewels and Favorite Bank Account. So she has come to the Beach to run through a few Cal-

isthenics on the subject.

"I will take you to face the Scoundrel," says the Aviator in a Leader.

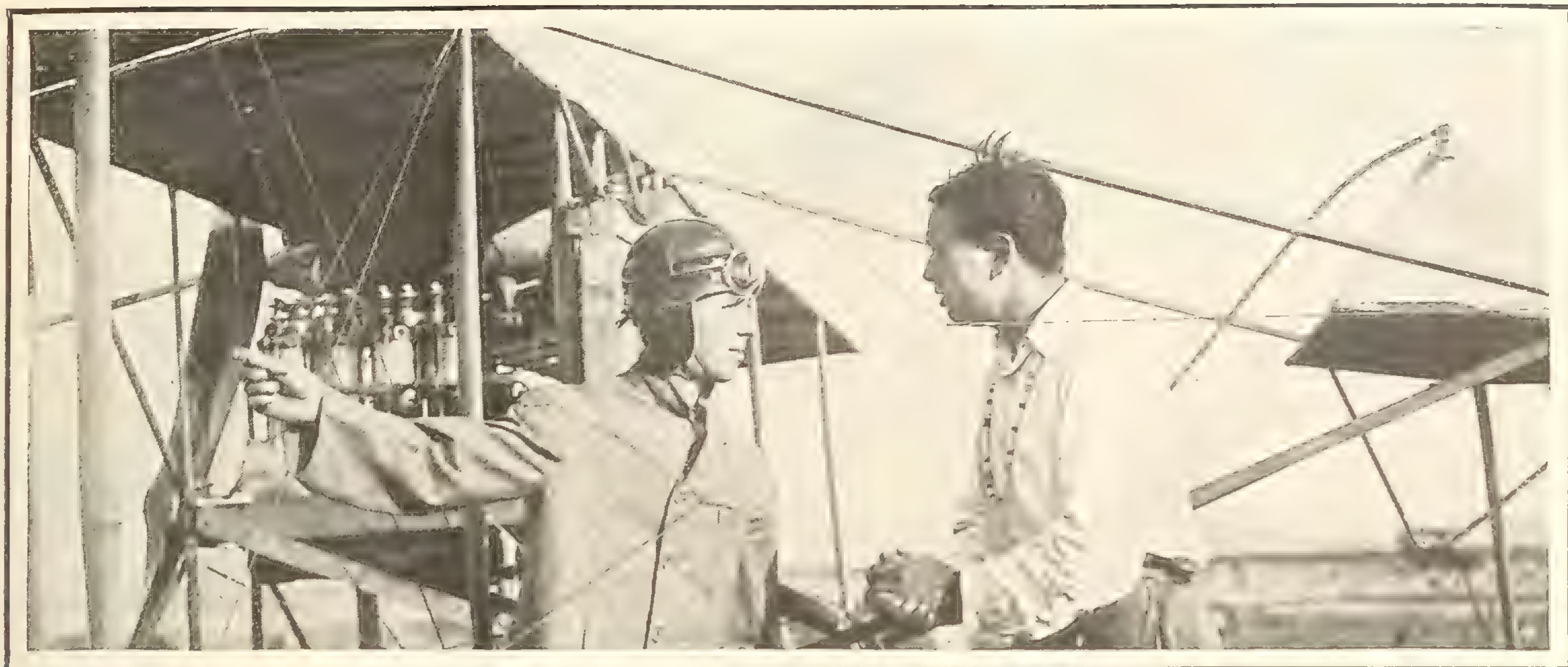
The Heroine registers Gratitude, but staggers back and clutches at the Horizon to show that she knows how hopeless it all is.

Here the Aviator unveils the talent that lifted him from the Ranks of the Chauffeurs. The more contemptuously he can laugh at the Ocean and the more gallantly he leads her to the Hangar, the better is his Handicap Rating.

The Heroine climbs into the Passenger's Seat with feverish haste, too eager for Revenge to exhibit the qualms appropriate to a first Aeroplane Excursion. Her anxiety would win the sympathy of a Rush Hour Suburbanite; but the Aviator's Code compels him to detain her while he registers Chivalry.

Finally he steps Aboard and turns on the Motion. After a Syncopated Sweep through the Sunlight, they glide over the Liner and descend to the deck by means of a Rope, thus demonstrating how far Filmville has surpassed the Wrights





TRIANGLE

Calmly he assures the distracted lover that he will find the girl.

in Aerial Control. When the astonished Villain has been satisfactorily Garnished with Irons, the Aviator steps to the Rope, Reels in his Aeroplane and carries the Heroine ashore, Stabilizing the Machine by Mental Suggestion, while he convinces her that Love in a Hangar would be a superior form of Romance.

If there is no Ocean Liner conveniently at hand to carry a Pylon for him, the Aviator is willing to race with anything, from High Tides to Hurricanes, so long as it will accommodate the Heroine. When she needs rescuing from the Cliff up which the Tide is Creeping, he bulges with enthusiasm; when she is Tied to the Tracks in the Wilderness, he beats the Engineer to it with sneering ease.

The docility of his Machine when called on to perform Feats not listed in the Builder's Specifications is exceeded only by the Indefiniteness of its Exploits when the Aviator goes to War. On entering the Service his duties are to carry a Message to Garcia and to ensnare the affections of the General's Daughter. This entitles her to adopt Clinch Tactics as he starts on his Perilous Journey and to insist on going with him, which makes it certain that he will be pursued by Hostile Monoplanes. It also permits him to rescue her without scandal when she

has been arrested as a Willful and Malicious Spy.

At least once in every War the Aviator must fight a Battle in the Air. This is a Thrilling Occurrence—everywhere but in the Air.

The Battle itself is preferably between the lone Aviator in a fragile Biplane and the Crew of a heavily armored Dirigible. Nine-tenths of it consists of Skyscraping Maneuvers against a Background of Geographically Non-committal Clouds, while the other tenth is a Spirited Interlude of Sparks and Sunspots commonly interpreted to mean the Airship's Explosion.

The Aviator is seen as a rapidly descending Black Dot, and a hurried Cutback reveals the General's Daughter swooning into the arms of a Lieutenant's Uniform. To anyone not Familiar with Filmville Efficiency Standards,

the Young People's Love Affairs would seem to have a dark outlook at this point. But if the Aviator has to submit to a Hospital Scene between his return to the Greensward and the Wedding Ceremony, he looks in the Glass for Signs of Age.

It would be foolish to predict Limitations on his Future. If he is not the First to accomplish the Trip to Mars and back, Filmville will stand for having Picked a Quitter.



TRIANGLE-KEYSTONE

He saves her, anyway, even if there are two villains to foil.



## A Pair of Peaches

THE Two-minute Man found these two pretty girls together, discussing costume gowns, and decided to do his interviewing wholesale.

"Now that you are both here," he suggested, "suppose you tell me everything you can crowd into two minutes. I'm a busy person."

"Two minutes!" gasped Gypsy Abbott, who is brown-eyed and pretty and as daring a little screen girl as lives. "Gracious, man, it took me longer than that to dive off a roller coaster into the lake! Do you suppose I can tell you about it in two minutes?"



MUTUAL-VOGUE

Gypsy Abbott, the pretty brown-eyed ingenue of the Mutual-Vogue company, likes nothing better than thrilling adventure.

"Why, you couldn't begin to tell anything interesting in two minutes!" said May Cloy indignantly. "It takes a woman longer than that to begin to explain all the things she is going to tell you about. Really, it was tremendously thrilling to watch Gypsy dive off that roller coaster. You see, Paddy McGuire and Arthur Moon had dared her to do it, and she said she was willing if the roller coaster was; so they cleared the track for her, and that brave little thing went up there and dived right into the cold, wet lake, just as she was. And they didn't think she'd really do it, because she said only that morning"——

"Isn't she the sweetest thing in that cunning Civil War hoop-skirt affair?" broke in Miss Abbott, admiring her friend sincerely. "Doesn't she look just sweet enough to kiss just as she stands?"

"Sa-a-ay," broke in the thoroughly alarmed Two-minute Man, "this is an interview, you know. What I want to know is all about your screen experiences."

"May wouldn't really let you kiss her, you know," explained Miss Abbott. "That was only a figure of speech. But isn't she a pretty girl? Every time I look at her"——

"Is this a mutual-admiration association or a dressing-room in a motion picture studio?" demanded the Two-minute Man. "The time's up, anyhow, young ladies. Two minutes is positively all I can allow you."

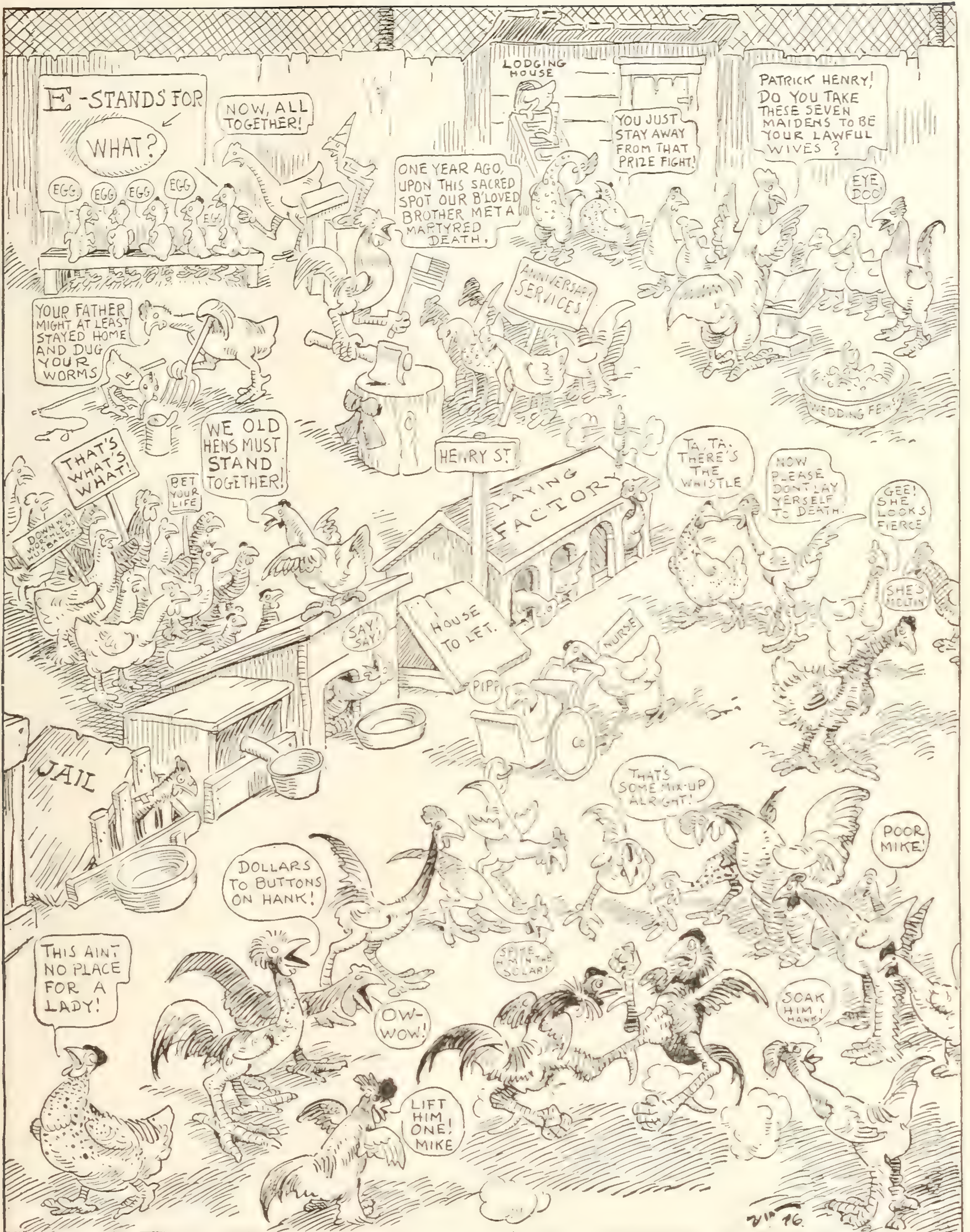
"We could have told you a lot more," they said regretfully.



MUTUAL

May Cloy, the Mutual-American girl, playing feminine leads with the comedy team, Kolb and Dill, says she thinks this Civil War gown and bonnet and lace shawl is a pretty nifty get-up.





JUDGE

FOWL PLAY





VITAGRAPH

#### AN EARLY MORNING WASH.

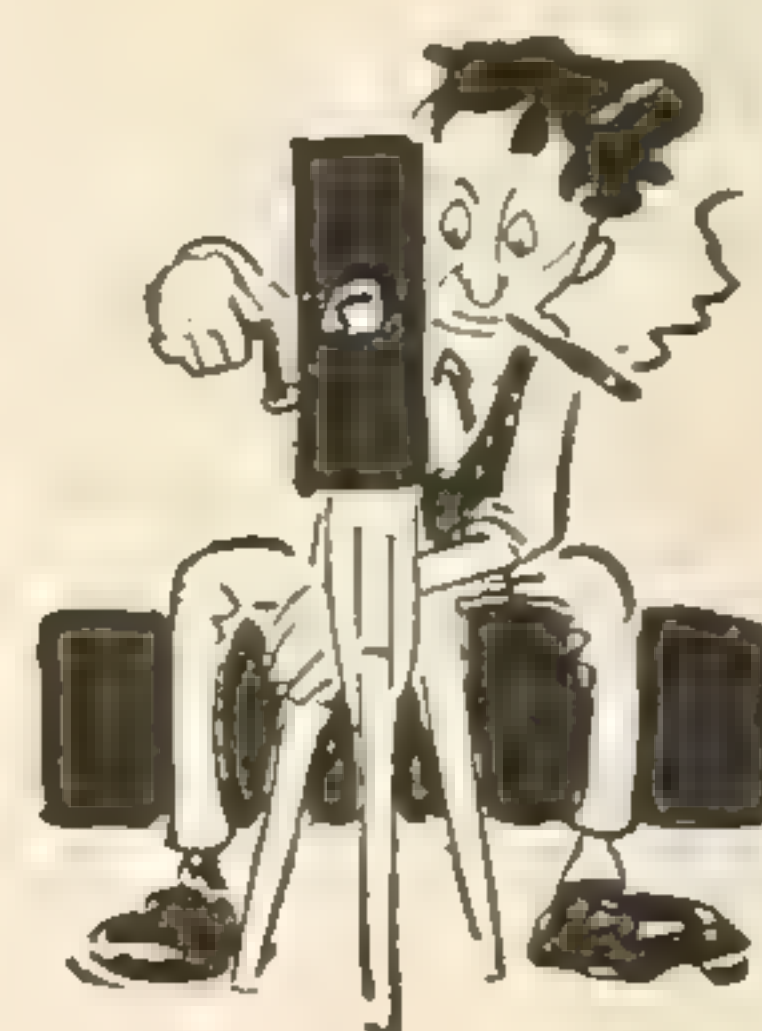
During the big battle scenes in "The Battle Cry of War," which were filmed on Staten Island, the men fared like soldiers, lived in tents, and washed on a bench out of tin basins. From left to right are: Captain W. J. Johnson, First Coast Defense; J. S. Blackton, Jr.; Commodore J. Stuart Blackton and Director W. P. S. Earle.

## CIRCUMSTANCES ALTER CASES

By ALFRED I. TOOKE

WHEN Florrie goes to Sunday School

She takes an hour to dress,  
For everything must be just so  
From top of head to tip of toe.  
"What matter," I have heard her say,  
"If we are late again to-day?"



WHEN Florrie to the pictures goes,  
It's quite a different tale.  
She dresses in a minute—flat,  
Including coat, and furs, and hat;  
" 'Twould be a sin," I've heard her state,  
"To go into the pictures late."





MUTUAL

Big Pete Morrison and little Rhea Mitchell on the fence swapping yarns.

## Rhea Mitchell and Her Looking Glass

**R**HEA MITCHELL, sitting on the fence with Pete Morrison, one afternoon, was swapping yarns about the queer things that happen in the studios. Miss Mitchell plays opposite Richard Bennett in "Philip Holden, Waster," and she rehearses all her parts before her mirror. She sits for hours before her glass, making faces. That is how she perfects herself in facial expression and gesture. She grimaces, looks pathetic, frowns, shrugs her shoulders, weeps, tears her hair, glares ferociously or smiles alluringly. It's all part of the study.

"There's a funny thing about that," said Miss Mitchell.

"The first time Mr. Bennett ever knew about my studies in expression, he had hidden himself in my dressing-room with a bunch of flowers. I had a few ideas in my mind that I wanted to rehearse, so without loss of time I rushed up to the mirror and began gibbering at myself like a lost soul. I made some awful faces, and I forget the things I said. I always say something to fit my action, you know.

"Well, suddenly I heard the most ghastly sound—like a gurgle of horror from a deaf and dumb man. It was Dick. He had tossed my flowers on the floor and was running for his life. The poor fellow thought I was crazy."





FLORHI

THE DANGER OF LEGALIZED CENSORSHIP



# Is Ill-Health a Crime?

By W. W. Washburn

A FEW years ago a man who is today a prominent business executive suffered a complete physical breakdown. Not only did he lose his health and energy, but he became so unfit for business that he lost what little money he had accumulated.

In his efforts to regain his bodily and mental vigor he tried almost everything without result. Finally he decided to make a personal study of the reasons for his poor physical and mental condition, which resulted in a rather startling discovery.

What this newly found system did for him reads like a romance. Instead of being pale and sallow, his skin took on the glow and color of perfect health. Instead of being thin and emaciated, his body filled out and his muscles developed and hardened. Instead of being listless and always tired, he became filled with enthusiasm and almost tireless vitality. Instead of being irritable, nervous and fearful, he became a man of great poise with a dominating, success-achieving personality—exhibiting a type of mental energy which has made him the envy of all who know him.

So remarkable was his transformation from a weakling to a man of great physical and mental energy that his friends insisted on learning the secret. Today there are, in America alone, two hundred thousand people in every walk of life who have experienced the same rejuvenation by following this man's method which proved so effective in his own case.

As a result of this remarkable experience, this man, who is none other than the famous rebuilder-of-men, Alois P. Swoboda, states that sickness or lack of health and energy should be regarded as a crime—as something of which to be ashamed.

According to Swoboda, not only is practically all sickness possible to avoid, but any man or woman can acquire such a marvelous amount of extra or reserve health and energy as to be immune from ill health.

And yet Swoboda does not preach self-abnegation—instead, he tells his pupils to enjoy life to the limit—to eat and do whatever they like—to live as full a life as they have capacity for, but to so train their bodies that they can withstand the consequence.

This may seem easier said than done—and it would be but for the fact that Swoboda's discovery seems to put new powers of resistance into people.

Man is made up of billions of cells. When he is sick—when he lacks energy and vitality—it is because some of the cells have lost their activity. Every organ, every tissue, every nerve depends on the efficiency of the cells. Keep these cells doing their work and ill health is impossible.

This is the mission of Swoboda's discovery of Conscious Evolution. And judging by Swoboda and his pupils, it accomplishes a great deal more.

And Swoboda and his system should be judged not only by the number of his "disciples" totalling thousands, but also by their reputation for intelligence. Men and women like these Swoboda students are not to be deceived:

F. W. Vanderbilt, W. G. Rockefeller, Jr., William Barnes, Jr., Gen. W. A. Kobbe, Gen. J. F. Bell, Franklin Murphy, Woodrow Wilson, Howard Gould, W. R. Hearst, John B. Stanchfield,

John C. Spooner, Alfred I. du Pont, Percy A. Rockefeller, A. W. Armour, Charles F. Swift, E. A. Cudahy, Oscar Straus, Chas. E. Hughes, Simon Guggenheim, A. Lewisohn, Mrs. C. P. Huntington, Mrs. Archer M. Huntington, Countess de Loquenenille, Mrs. Herman Oelrichs, Maxine Elliott, Anna Held, Mrs. H. C. Chatfield Taylor, Clarence Buckingham, W. P. Clyde, Nat C. Goodwin, Jacob A. Cantor, Oscar Hammerstein, Francis Wilson, F. L. Perley, H. M. Flagler, Frank A. Vanderlip, Pliny Fisk, Edward Lauterbach, J. R. Roosevelt, Samuel W. McCall, Otto H. Kahn, W. Lyman Biddle, F. N. Doubleday, Boies Penrose, Edward Thaw, Hamilton W. Mabie, G. Schwab, Elihu Root, Jr., James H. Post, Marshall Clyde, W. F. Havemeyer, Caldwell K. Biddle, Stanley Washburn, W. M. K. Olcott, Judge Staake, George A. Post, Adolf Pavenstedt, Rev. Dr. Robert J. Ahtetter, The Earl of Meath, Burton Holmes, Mrs. Theodore Havemeyer.

Very nominal indeed are Swoboda's fees, for he is determined that rich and poor alike shall share in the benefits of what he has learned.

Not only does Conscious Evolution restore those cells which may be said to be practically dead, but it raises the useful activity of all the cells to such a degree of new power that a new kind of better health invariably results.

Thousands of people who felt that they were in excellent health before taking up Swoboda's system report a doubled sense of health and energy—doubled vitality and a far greater capacity for pleasure. These students never miss any of the pleasures of life, yet they enjoy such smashing, driving health and energy that nothing affects them adversely.

It has always seemed to me that the difference between success in life and failure was largely a difference in vital energy. The man who is teeming with enthusiasm, who seems to bubble with vitality, is the man who gets to the top in every line of work, while others who may be in just as good health but who lack that extra energy—that dynamic spark—never really assume leadership. It's the vitality plus that makes all the difference in the world. And that is what Conscious Evolution gives.

And it is equally true that thousands of men and women had suffered for years from all manner of ailments. "Conscious Evolution" overcomes indigestion, constipation, heart weakness, sick kidneys, morbid livers, general debility—in fact, all functional disorders succumb to his methods, as hundreds of letters which Swoboda has showed me from pupils amply prove.

I have been most interested in reading a little book by Swoboda in which he explains the principles of his discovery and shows how and why it invariably accomplishes the desired results. It also quotes letters from scores of people who have followed his methods with the greatest success.

A copy of this book "Conscious Evolution", will be mailed to all readers of this Magazine who write for it. Merely address Alois P. Swoboda, 1983 Aeolian Bldg., New York, and your copy will be sent by return mail without charge or obligation.

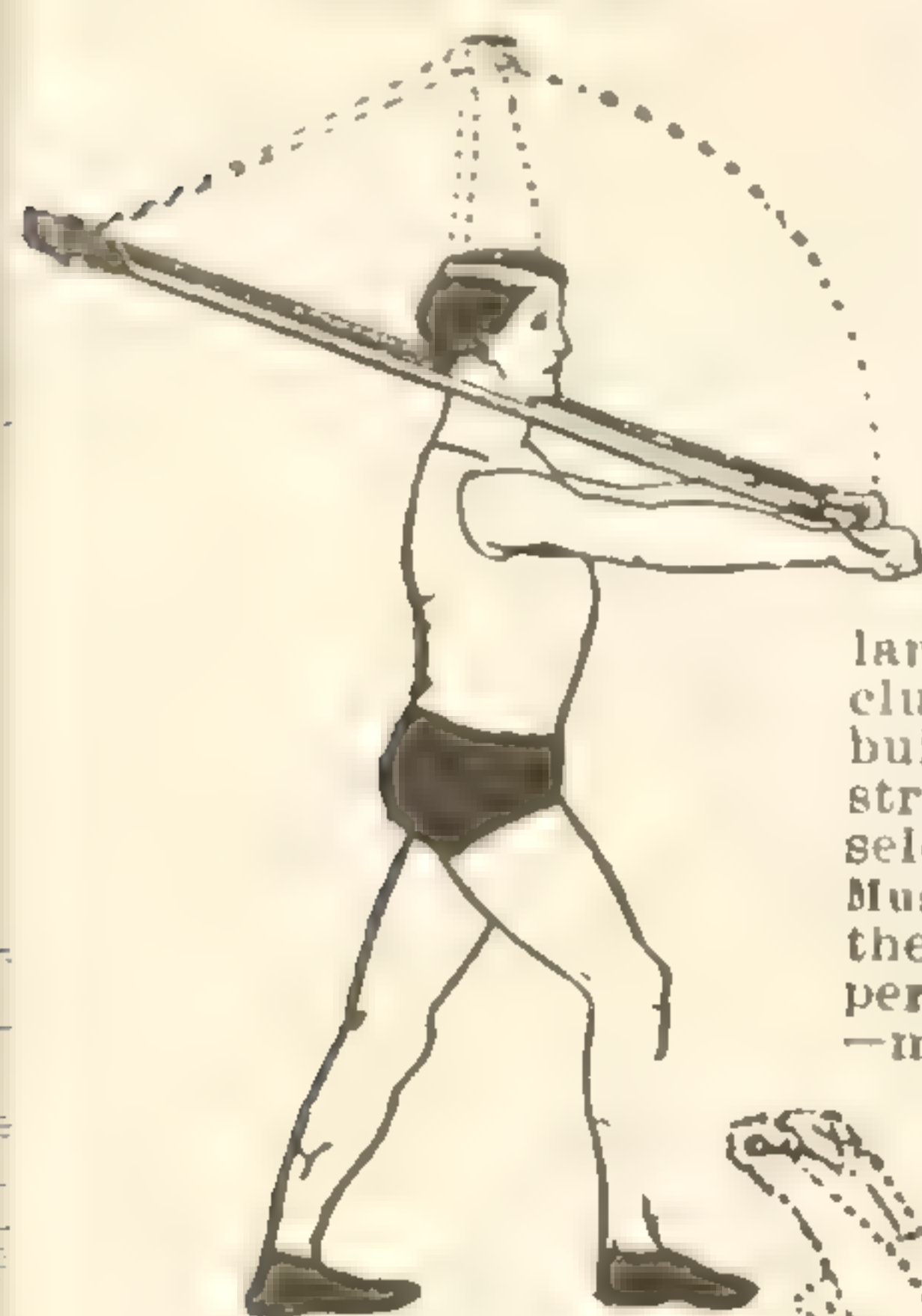
There will be some who will scoff at Conscious Evolution, but the wise men and women who realize the power of greater health and energy will at least send for the booklet and learn all the facts in the case.

(Advertisement)



## My \$3 Exerciser \$1.00 Reduced to

Until further notice I will send one complete



### Muscle Builder Outfit

to any reader of FILM FUN upon receipt of \$1.00—just one-third the regular price. I will also include a complete body-building course of instructions containing 24 selected exercises. The Muscle Builder will meet the requirements of any person—weak or strong—man, woman or child. Can be used to exercise any muscle in the body.

### A Chest Expander Also

with each outfit, I will give an extra handle, without charge, by which the Muscle Builder can instantly be converted into a most effective Chest Expander to be used for developing the chest and lungs. Take advantage of this opportunity while it lasts. Send your order today.

PROF. ANTHONY BARKER  
Studio 29B, 110 W. 42d Street,  
NEW YORK CITY



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They give charm, expression, loveliness to the face, adding wonderfully to your beauty and attractiveness. Society women and actresses get them by using

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### Voice Thrower

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FAMOUS PLAYERS

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### Mary Pickford Tells About a Beating and a Butterfly

"HELLO!" says Mary over the 'phone to her dearest friend. "Did you hear about the beating I got to-day while playing a scene in 'Less Than the Dust'? No? Oh, my dear, it was terrible!

"You know, in one part I have to steal goodies from the stand of an aged street vendor. I had induced an old vegetable woman to leave the East Side of New York for awhile to become this street vendor in India—India having been set up on Long Island. We had her sit there, nodding in the sun, and she was instructed to awaken from her slumbers, run after me, and catch and shake me—realistically. Oh, if only we hadn't said 'realistically'!

"That old woman knew from long and bitter experience how to play that part. I suppose she'd been having

things stolen from her every day of her life, but she'd never been able to catch the little East Side ruffians. So when I did a perfectly good stage stumble and fell into her arms, she just let out all the pent-up passion of years of abuse on me. I had to quit work for the day when I was finally rescued.

"I'm a strong advocate of the 'Spare the rod, spoil the child' theory now."

But what little Mary did not tell her friend is that, tired as she was after that beating, she could still feel sorry for the butterflies, who flitted about among the artificial scenery and settled upon the tissue flowers. For a long while she sat watching them that afternoon, and "Poor little things!" she breathed before she left. "They think that the flowers are real, and that summer has not gone away."

### What Our Readers Think

GIZZARD CREEK, TEX.,  
Nov. 20.

MR. OR MRS. EDITER FILM FUN.

Dear Sir or Mrs.—Yure October paper came to hand with Hughie Mack's laffin face on the cover.

It cured my wife of the lumbago.

One look, and my hoss which was down got up. He has been sound ever since.

The children took it to school, and the teecher rolled off his chair and broke a laig—off the chair.

Now it's hanging up in the publick libry.

I thot Ide let you know,

truly yourn,

SAM'L BROWN.

### A FILM FUN PORTRAIT

In a recent issue of FILM FUN magazine there appeared a half-page portrait of little Ethelmary Oakland, the diminutive motion picture player, who played a prominent role in recent Thanouser-Pathe productions. This portrait of the beautiful blond baby attracted the attention of Emil Fuchs, portrait painter to the King of England, who is now in America, and Mr. Fuchs expressed a desire to paint this beautiful child. Ethelmary is the first American child whose likeness has been transferred to canvas by this painter of English royalty.



## The Voiceless Screen

"No," sighed the man in the back seat in the Pullman, "nothing doing for me any more. I was on the stage ten years, though, and made good money. Them was the good old days."

"Yes, the decadence of the stage is one of the marvels of the age just passing," admitted a scholarly man near by. "But why don't you go in for motion pictures? Plenty of actors have made good with the pictures."

"Nothing doing at the pictures for me, old scout," sighed the man again. "I'm a ventriloquist."



## Every Picture Show on Broadway

John Martin, G. M. of John Martin's Book, went over with the Military Prisoners' Welfare League, headed by Sidney Olcott and Valentine Grant, last Sunday, to Governor's Island, where a picture and musical program is given every Sunday afternoon. John Martin made his maiden speech to the boys and was so excited over the event and the applause it evoked that he mingled around with the audience to get acquainted with them and find out if they really meant it when they applauded him.

It was Irish Day at the prison, and the picture shown was "The Innocent Lie," written by Lois Zellner, who was also present to make her bow to the army boys. Everybody was Irish for the occasion, including the Germans and the Hebrews. John Martin stood at the door when the audience filed out, and this is the story he tells about what he overheard:

"I met a tall, fine-looking chap who was on the door," says John. "I bet he hadn't drawn more than three full breaths while the picture was being shown, he was so anxious not to miss a flash of it. When it was all over and they were leaving, the doorkeeper sighed with a long-drawn breath of absolute enjoyment."

"Gee!" he said to me. "I go out in six days from here, and the first thing I'll see will be every motion picture show on Broadway. They won't be a one of them get away from me!"

"Which shows you where the motion picture show stands," concluded the sage master mind of the John Martin's Book. "Time was when a prisoner released from a term would make a break for Saloon Row. Nowadays, owing to the good influence of the pictures shown by the Prisoners' Welfare League, he turns to the best picture houses in the place."

Draw your own moral, readers.

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FOX

### GNOMES IN GNOMELAND.

## Christmas in Gnomeland

OUT IN vague Christmas Land, whither Father Santa Claus goes after he has whisked down and up the chimney and has decided definitely to forsake the ice-cold regions for the tropics, the little gnomes live and play. You cannot meet them face to face in this frozen latitude, but if you are one of the many thousands attending William Fox's "A Daughter of the Gods," this Christmastide, you will see their funny pictured realm and their queer little activities.

Laughter and mischief is the law of the gnomes. All the fun is taken together, for Mr. Gnome hates nothing else as much as solitude, and a company is never a crowd for him. Gnome village looks like a bit of Japanese landscape, the trees are so dwarfish, the houses so tiny, the streams, waterfalls and roadways so winding. When they play hopscotch, it is by hundreds instead of dozens; when they swim, each little fellow almost hits the heels of the one in front as they dive off the dock. With what an air of wisdom they bravely squat in their great council and listen to the admonitions of the Witch of Evil! They are not really bad, though often misled. At first they beat the exquisite Dream Maiden (Annette Kellermann) with sticks and stones, but when the Fairy of Goodness opened their eyes, they became the friendliest little hosts imaginable. In fact, they lent the scantily clad maiden

their coverlets, which were far too small for her, because it would take at least three gnomes to make one Dream Maiden.

All of the national folk believe in the "little people," dwarfish old men fairies, who held their revels of holidays or sacred days out in the woodland or deep down in the mines or among the rocks of the mountains. They are variously called elves, brownies or gnomes. They are usually friendly to man. They typify the sportive and antic side of the out-of-doors, the mad flight of the autumn leaves, the dimpling riot of the sea waves, and the mirth of the entire countryside under the warm sun.

In devising a wonder tale of the Orient for the entertainment of women and children during the holidays, the director decided to use a day in Gnomeland as an interlude of the Dream Maiden's extraordinary adventures in "A Daughter of the Gods." He ordered built an entire gnome village on the northern coast of the island of Jamaica. Twelve hundred Jamaica pick-aninnies were drafted for the characters. Each was costumed in a white wig, a long white beard and grotesque dwarf clothes. The success of the experiment proved complete. These black boys took to the gnome life readily as a duck takes to water. They just couldn't help being funny every minute of the time.



## Who's Who and Where

"Politeness," says Stuart Holmes, "is the art of not letting people know what you think of them."



Little Jane Lee, who was bitten by Theda Bara's big Russian wolfhound, is back at the studio, prancing about as gayly as ever.



The pictures are not responsible for everything. Harry Ham, the Christie Comedy lead, hurt his hip falling off a swing bar at the Los Angeles Athletic Club gymnasium. The injury was not serious, however.



Raymond Jerome Binder, who made such a hit playing opposite Dorothy Gish in "The Best Bet," was formerly a Chicago business man. Hereafter he will appear in Griffith pictures, under the name of Keith Armour.



You've got to hand it to the Lee kid-dies for thrift. While "Love and Hate" was being filmed, Jane and Katherine made three dollars and forty-seven cents shining the shoes of various members of the Fox company.



"Walk and grow fat," says Helene Rosson. Miss Rosson ought to know, for although she owns one of the prettiest cars in California, she walks a great deal and says she has put on weight ever since she started hiking.



Elinar Linden is so superstitious that when he discovered a crack in the mirror in his dressing-room, he refused to act that day. It was only after the entire company had argued with him for some time that he consented to go on with his scene.



The Fox press agent announces that Rhames, priest of Set, writing on the stone walls of a tomb near Thebes, foretold the arrival of Theda Bara, noted actress, who would lead men to destruction by her wiles. It is an interesting story, anyway.



Camille Astor has invented a new type of character doll. She paints the faces of different characters on egg shells, adorns them with hair and dresses them up with cardboard and tissue paper. Miss Astor is going to send them to some of the children of Europe.

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There's nothing the Triangle can't do. They now announce the appearance of "microbe actors"—real, honest-to-goodness bugs—in their new release, "The Microscope Mystery."

Ora Carew, besides playing her own twin brother in "Dollars and Sense"—quite an achievement in itself—finishes up by falling one hundred and fifty feet over the edge of a precipice, in a buggy drawn by an old white horse.

Selmsburg, O., stages its own sunsets. Virginia Pearson, while waiting for a train at this little junction, was struck with the beauty of the sunset. "It is wonderful!" she said to a native. "Not bad for a little place like Selmsburg," was the modest answer.

While Cliff Saum, assistant director at the Fox Studios, was taking some exterior scenes near a lake, one of the extra men fell in. He was rescued, and Cliff revived him with brandy. The next day a woman rushed up to Cliff. "Mr. Saum," she cried, "that man to whom you gave brandy yesterday has fallen in again!"

A keen sense of humor, particularly when the joke is on one's self, is a valuable asset. A man walked into the William Fox offices and asked for a place on a moving picture company. "Have you had any experiences in acting without audiences?" he was asked. "That's what brought me here," was the answer. He got the job.

When Alice Gale first applied for a place in the pictures, she was turned away because her chest measurement was three inches too short. Miss Gale, who plays the part of the nurse in "Romeo and Juliet," now announces that she has a new book on dieting and another on eating, and challenges anyone to keep her out of a role because of her measurements.

Life is exciting for the Universal Bison Company. In filming a scene for "For Love and Gold," a spirited horse, recently from the race track in Mexico, dashed full speed at the camera, tossing it fifteen feet into the air. The camera man had a narrow escape from injury, but the tripod of his camera was broken and the film case split, exposing all the film to the light. A new camera had to be sent for from

Universal City, and the entire morning's work done over.

A poet, who has been pestering George E. Periolat at the American Studios a great deal, came up to him one day when he was very busy. "I want to write a piece of poetry about you, but I can't think of anything to rhyme with Periolat," said he. "Can you suggest something?" "I can," answered the actor. "Scat." They are not on very friendly terms now.

Colin Chase has a soul for beauty, and noticing the barren appearance of the Pallas Studio's front yard, he bought some packages labeled "sweet peas" and "pansies," telling his friends that he intended to plant them next day. This he did artistically, but in place of sweet peas and pansies, there appeared onions, radishes and beets. Mr. Chase is not a vegetarian, and he uprooted them at once. Now he carries a lead pipe about with him.

So realistically did Harry Hilliard and John Webb Dillion fight a duel for the Fox picturization of "Romeo and Juliet" that they were almost arrested in Fort Lee, N. J. Not noticing that two little boys watched them for a while and hurried away again, they had been parrying and slashing for fifteen minutes, when a policeman rushed up, flanked by these same two youngsters. It took Hilliard and Dillion a long time to convince him that they were just rehearsing for the pictures.

"Music hath charms," they say. "Music—yes," agree Mae Marsh and Spottiswood Aitkin feelingly, with the emphasis on the first word. In "The Wharf Rat" these two stars play violins. They knew the movements like experts, but the sounds they brought forth got on the nerves of the company and annoyed Miss Marsh and Mr. Aitkin as much as the rest. Chester Withey, the director, hit on the plan of substituting greased twine for the regular violin strings, so that the bows slid over them noiselessly.

When Maude George gets tired of acting for motion pictures, she can go into the secondhand clothes business. She has received a letter from a Chicago schoolgirl, who says that she is "crazy about" pretty clothes and asks Miss George to sell her a blue velvet



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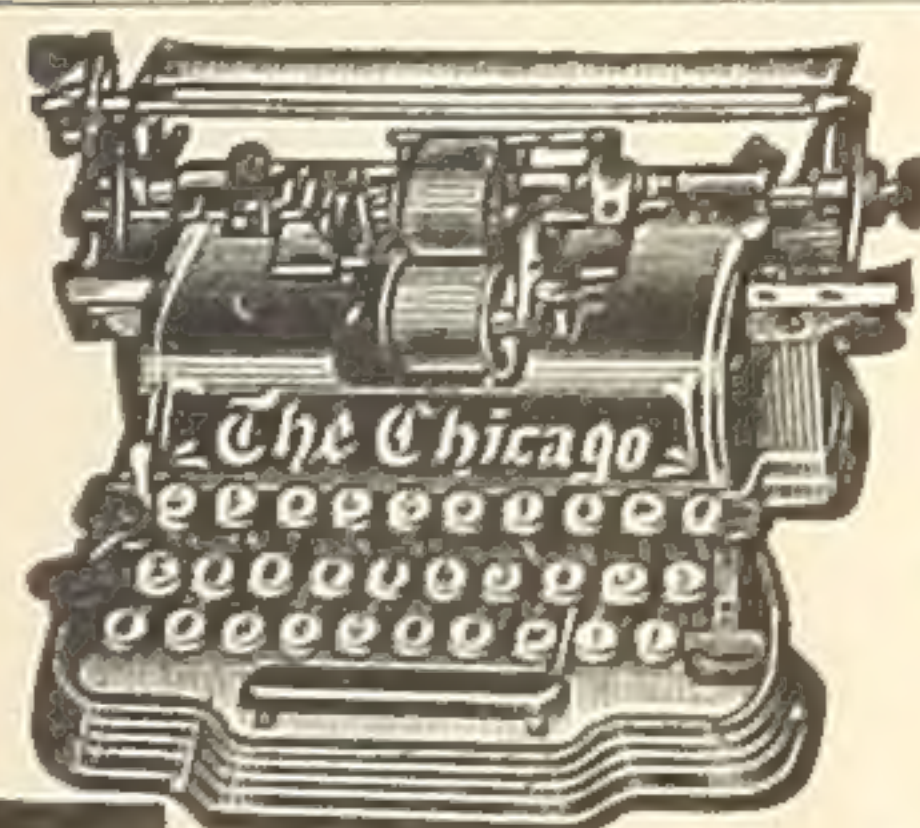
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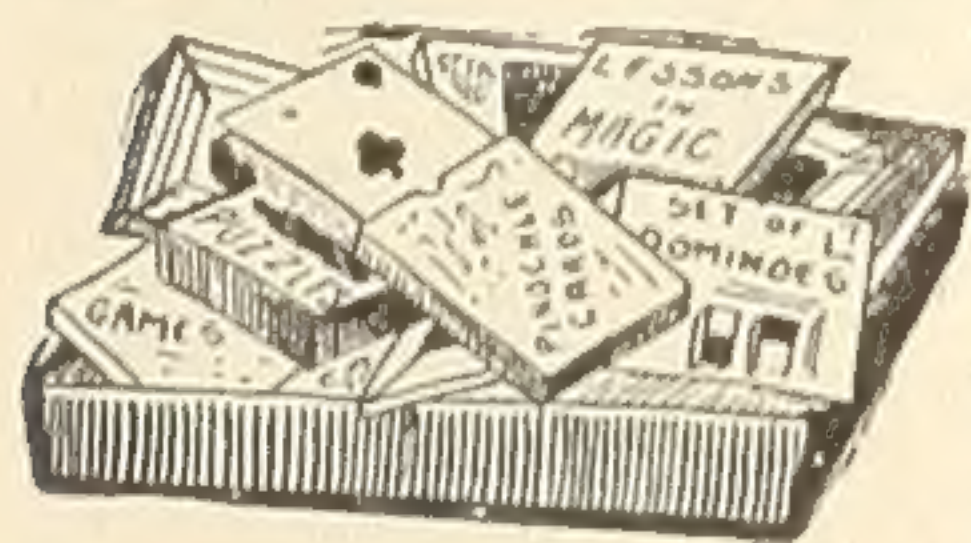
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suit that she wore in one of her releases. "It is the loveliest thing I ever saw," writes the girl, "and I think it would be great sport to wear a suit one of the stars wore in a picture. Don't you?" Miss George has been doing just that for some time—the novelty of it has somewhat worn off.



The motion picture star must be willing to work day and night, as Joan Sawyer proved recently during the filming of her photoplay. In one scene Miss Sawyer has to dance in the center of a table on an illuminated glass top. The scene had been photographed before, but as the wiring showed in the film, it was necessary to take it a second time. Just as Miss Sawyer was getting ready to repeat the dance at two-thirty a. m., the lights went out, and although the electrician was sent for at once, Miss Sawyer did not leave the studio until five-thirty.



Most people are willing to wait until they die to see the infernal regions, but Marguerite Bertsch, the woman director of the Vitagraph Company, went out looking for them, and, womanlike, bargained until she found them to her liking. While staging her photoplay, "The Devil Prize," Miss Bertsch had to have a scene in Hades. Hearing that E. H. Sothorn had a set that might do, she sent Albert Howes to look it over. "Do you think we could use this for a hell?" asked Mr. Howson of the eminent actor. The latter had worked in that set all of one very hot day, and he knew. "I can recommend it," said he emphatically.



Earle Williams, despite the scores of admiring young women who besiege him for photographs and signatures, has found one more reason to remain in blessed singleness. In one of the Vitagraph dramas he played the role of father to Baby Ellis, little daughter of Jack Ellis. All went well until, in a putting-baby-to-bed scene, things got too realistic for the little miss, and she balked. A hurry call was sent out for Mr. Ellis, who came running from another part of the studio. "I always have to pretend to go to bed with her, you know," he explained to the ignorant bachelor, with all the superiority of one who knows. Mr. Williams decided to stand aside and let him accomplish the feat.



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If you are ambitious to get ahead—if you want to make your work easier—if you want to put more money in your pay envelope—get this book at once. It will be a revelation to you as to the *speed and salary* that are possible to typists. Mail the Coupon or a postal today—**now**.

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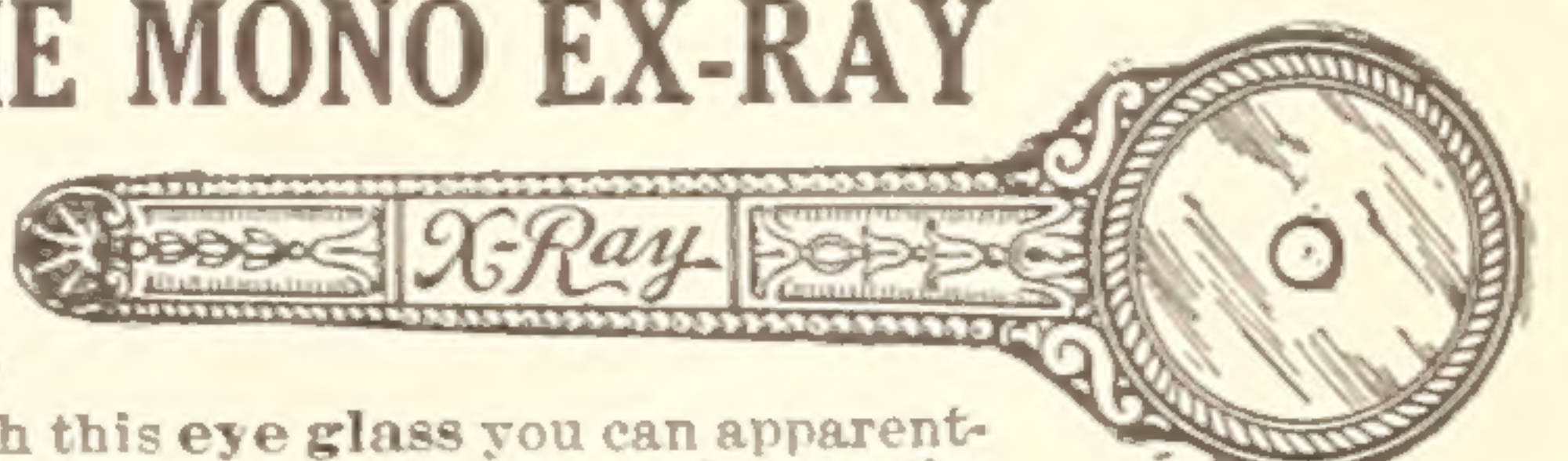
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Jackie Saunders	Fritzi Brunette
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Elsie Albert	Edward Alexander
Rena Rodgers	Betty Harte
Henry King	

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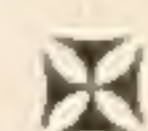
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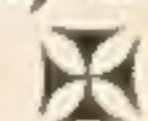
Virginia Pearson says the rooms in New York apartments are so small, one hasn't even room to change one's mind in them. This from a woman, too!



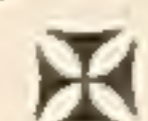
The William Fox studio is in New Jersey. That explains what Madeleine Lee Nard meant when she said, "Some people have no use for blankets to get warmth. All they want with them is to ward off the mosquitoes."



Clifford Saum, assistant director at the Fox Studio, was standing right next to President McKinley, in the Temple of Music, when the President was shot. It's lucky he wasn't hit. There are plenty of Presidents, but there's only one Cliff Saum.



It's hard to believe that Marguerite Clark is a mistress of the Gentle Art of Lying, but in "Miss George Washington" she prevaricates, evades, fibs and just plain lies through five long reels. It has been suggested that the picture be renamed "The Press Agents' Paradise."



Bennett A. Molter, of the Metro forces, has gone to Paris to join the American Volunteer Ambulance Corps for six months. He will pass another six months in the Volunteer Aviation Corps and return to use his first-hand knowledge in subjects for war films in this country.



Evelyn Brent is having a new skating costume made, to be all ready for the craze that promises to rage again this winter. Evelyn says her costume is practical—that New York women think too much about how they look and don't wear sensible outing clothes. But, then, she can talk—she couldn't look ugly if she wanted to.



Poor Jack Standing says his name's as bad as the weather—people are always making remarks about it. Here's a sample. Gladys Brockwell heard a noise above her dressing-room recently and wanted to know what it was. "Jack Standing," answered an actor. "Well, he's not standing very still," she said sweetly. That's the sort of thing he's standing for.



For the first time in his entire career of twenty-seven Fox pictures, Stuart Holmes, the master villain, will not harrow the heroine—Joan Sawyer—in the new production. As a matter of fact, Holmes thinks he is harrowing her, but she likes him so well that she wants him to harrow her. So when you figure it all out, Holmes really isn't harrowing her at all!



The Gotham Film Corporation has bought the Hot Wells property at San Antonio, Tex., and will build there the largest film manufacturing plant in the South, involving the construction of three hundred and thirty-five thousand dollars' worth of buildings. Mr. B. F. Reeves says that San Antonio is at the bottom of the national fan and the best center for equal distribution in the United States. This city is unsurpassed in climatic advantages, there having been there last year three hundred and twelve days of sunshine and two hundred and twenty-one nights of moonlight.







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